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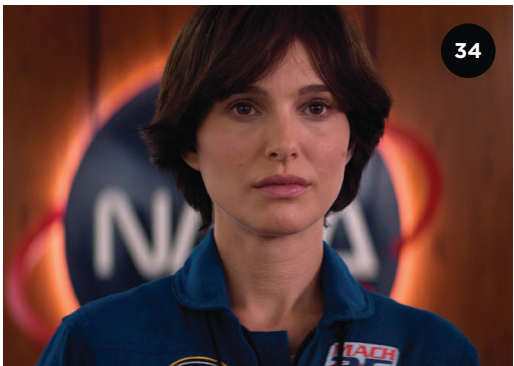


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Nur-D is the Twin Cities music scene's best new artist.
by CP staff

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Madalyn Rowell

Editorial
EDITOR Pete Kotz
MANAGING EDITOR Emily Cassel
WEB EDITOR Jay Boller
NEWS EDITOR Mike Mullen
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ARTS EDITOR Jessica Armbruster
STAFF WRITERS Susan Du, Hannah Jones
COPY CHIEF Bridgette Reinsmoen
PROOFREADER Bryan Miller
CLUBS EDITOR Erik Thompson

CONTRIBUTING WRITERS
Jerard Fagerberg, Jay Gabler,
Tony Libera, Michael Madden,
Erica Rivera, Sheila Regan

CONTRIBUTING PHOTOGRAPHERS
Amy Gee, Alma Guzman,
Lucy Hawthorne,
Samson Melkamu, Shelly Mosman,
Bobby Rogers, Tony Nelson,
Colin Michael Simmons

Art
ART DIRECTOR Emily Utne
LAYOUT EDITOR Shelby Lano

Production
DESIGN MANAGER Maria Grzywa

Publisher
Mary Erickson

Advertising
SALES DIRECTOR Leah Parkinson
SENIOR ACCOUNT EXECUTIVES
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Marketing and Promotions
MARKETING DIRECTOR Holly Hunt
MARKETING COORDINATOR
Sarah McAllister

Business and Administration
FINANCE MANAGER Bernadette Botoshe
STAFF ACCOUNTANT Du Nguyen Ho

City Pages
650 3rd Avenue South, Suite 1300,
Minneapolis, MN 55488
PHONE 612.375.1015 FAX 612.372.3737
E-MAIL adinfo@citypages.com
CITY PAGES ONLINE www.citypages.com
OFFICE HOURS Monday-Friday
8 a.m. to 4:30 p.m.

ISSN 0744-0456. City Pages is published weekly by Star Tribune Media Company, LLC. City Pages is located at 650 3rd Ave. S., Ste. 1300, Minneapolis, MN 55488. City Pages is available free of charge, limited to one copy per reader. Additional copies of the current issue may be purchased at the City Pages office for \$1, payable in advance. No person may, without prior written permission of City Pages, take more than one copy of each City Pages weekly issue. Subscriptions are available for \$100 per year. Subscription orders must include check or money order payable to City Pages, and should be mailed to City Pages Subscriptions, 650 3rd Ave. S., Ste. 1300, Minneapolis, MN 55488. Periodicals postage paid at Minneapolis, Minnesota. Postmaster: Send address changes to City Pages, 650 3rd Ave. S., Ste. 1300, Minneapolis, MN 55488.

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THE SHORTLIST

Scenes from Lizzo's epic hometown victory lap
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DARIN KAMNETZ

THE STAT SHEET

100,000

National rise in STD cases last year, attributed to Donald Trump's defunding of free testing

4,400

Number of Minnesotans ticketed during a seatbelt crackdown in September

900

Pounds of weed confiscated from two men driving in Douglas County, a case thrown out for illegal search and seizure

-27,000

Decline in new jobs per month under Trump as compared to the last 29 months of the Obama administration

“A radical anti-government group is here defending the head of the government. I’m confused.”

Reader Melissa Barnes responds to “Armed conspiracy group will defend Republicans at Minneapolis Trump rally,” at citypages.com.

REVERSE SOCIALISM

FOR THOSE WHO FEAR a coming socialism, the stats say it's already upon us. For the first time ever, the wealthiest 400 Americans now pay lower federal taxes than any other income bracket.

After deep cuts to things like corporate and estate taxes, the richest of the richest now pay an average of 23 percent, halving what they paid in 1980. Throw in myriad deductions accorded only to the wealthy, and many are paying much less.

That means everyone else is forced to subsidize their good fortune. So it might be wise to keep an open mind about the new socialism being bandied about. The kind we have now doesn't seem to be working very well.

POPULAR STORIES

AT CITYPAGES.COM

Dozens accuse owner of Minneapolis' **URBAN BEAN** of harassment, threats, violence

This **ST. PAUL BILLBOARD**, explained

TRUMP SUPPORTER POINTED GUN at downtown Minneapolis protesters [VIDEO]

10 things **DONALD TRUMP ACTUALLY SAID** at his batshit Minneapolis rally

What a **TRUMP RALLY** in downtown Minneapolis looks like

NO LOONS LEFT

Audubon Society says Minnesota's dangerously close to losing its loons

The loon has been Minnesota's state bird since 1961. They're striking with their pontoon-shaped bodies, black heads, white spots, and round red eyes. But even more iconic is their cry—a sort of fluttering whistle-wail that rises up at the end, like a question.

If you haven't seen or heard a loon, your time may be running out. According to data compiled by National Audubon Society scientists, nearly 400 species of North American birds are facing threat of displacement or even extinction from climate change.

That includes New Hampshire's beloved purple finch, New Jersey's goldfinch, the California quail, and, yes, Minnesota's loon.

If global temperatures rise a "plausible" 3 degrees above preindustrial levels in the next hundred years, our favorite aquatic bird will no longer find Minnesota summers favorable for hunting or breeding.

They may "bypass the state altogether," the New York Times says, and head north for cooler climes.

"The results are clear," the study says. "Birds will be forced to relocate to find favorable homes. And they may not survive."

Minnesota's trees—spruce, fir, birch, quaking aspen—are already under stress from heatwaves and disease. Lynx are expected to abandon us for Canada. Resort towns are already complaining about a shortage of coveted sporting fish like walleye.

But there's something deeply personal, and deeply frightening, about losing the loon. It's like losing a bit of home.

"It's hard to imagine a Minnesota summer without them," Audubon President David Yarnold told the Times.

The group is quick to note that it's possible to hold onto the loon. By "stabilizing carbon emissions" and keeping warming to a minimum, nearly 150 of these



MINNESOTA SECRETARY OF STATE

species would no longer be vulnerable to extinction.

But we have a long way to go if we're going to make that happen. Three short years ago, all but one Republican member of the Minnesota House refused to acknowledge climate change was driven

by burning fossil fuels.

In Kittson and Roseau—Minnesota's two counties warming up the fastest—only 60-some percent of residents believe climate change is happening at all. By the time we realize there aren't as many loons around, it might be too late. —HANNAH JONES

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Seth Casteel, *Otto*, 2012, Digital photographic print.



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NUR-D

IS THE TWIN CITIES MUSIC SCENE'S BEST NEW ARTIST

By
**KEITH
HARRIS**

Photos by
**MADALYN
ROWELL**

Each year with Picked to Click, City Pages polls a bunch of local notables (writers, musicians, promoters, compulsive showgoers) to select our scene's "best new local artist."

A big reason we do this is to spotlight worthy up-and-comers. And sometimes we catch folks pretty early. This year's first-place winner, Nur-D, has only been rapping for a year and a half.

But reconfigurations of groups with established musicians show up as well, as they should. For instance, the members of our silver medalists,

Green/Blue, are scene veterans who've played in numerous bands that have placed in past polls.

And our guidelines are pretty loose: The only hardline rule is that you can't vote for someone who's already placed in previous polls. (Not that it stops some of our voters. Last year's fourth-place finisher, Dua Saleh, got enough votes to land in our top 10 again this year, if we'd counted them.) For instance, Jeremy Nutzman is hardly a newcomer to the scene, but as Velvet Negroni he had an artist breakthrough this year, which landed him in our third-place spot.

So why settle on a single definition of what's "new"? The further we cast our net, the broader a range of music we can introduce you to.

THIS YEAR'S WINNERS:

1. **Nur-D** (69 pts.)
2. **Green/Blue** (39 pts.)
3. **Velvet Negroni** (36 pts.)
4. **26 BATS!** (31 pts. TIE)
4. **Last Import** (31 pts. TIE)
6. **Kiss the Tiger** (30 pts.)
7. **Prim Woes** (27 pts.)
8. **New Primals** (26 pts. TIE)
8. **Under Violet** (26 pts. TIE)
10. **Booboo** (25 pts.)

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I. NUR-D

BY KEITH HARRIS

“This is my natural habitat.” Matt Allen is browsing the racks at Source Comics, an expansive emporium of role-playing games, action figures, and, of course, comics, tucked just off Snelling Avenue in the shadow of Rosedale. His sweater has a Batman logo; his glasses are square-framed and stylishly unstylish. He calls himself Nur-D and he dresses the part.

Allen didn’t start rapping till February 2018. Three months later, he was performing at Soundset. A year after that, his second album, *Songs About Stuff*, was getting rave reviews in the Strib. Now he’s a Picked to Click champ. Not bad for a guy who felt like he’d never fit into the rap world.

“I remember thinking, even as a black youth, that hip-hop wasn’t mine,” he says. “It wasn’t something that I could engage in because of where I grew up.”

Though Allen was born in the Bronx (no place hip-hopier), he and his mom relocated to Rosemont when he was young. “Rosemont is just the whitest thing, upper-middle-class mostly, with the exception of a few places,” says Allen. “My mom had moved us to one of the nicer developments,

but she worked four jobs, and we were still getting government cheese.”

Allen grew up between worlds, a black kid in a white burb (“I was stopped walking home from school more times by police officers than I’ve ever been stopped while driving”), a suburban kid visiting his grandparents in the Bronx.

“I watched a lot of TV and read a lot of comic books,” he says “I was an only child, so it’s not like there was much going on. When my mom was at work, that was what I did. That’s why it’s such a big part of my music.”

Gospel crossover artists Kirk Franklin and Fred Hammond were as big a part of his musical diet as Outkast was. “We were in church as many times as the doors were open,” he says. Soon there was tension between his religious upbringing and his pop-culture obsessions. “The first time they told me Pokémon was the devil, I had no reason not to believe them. I was like, ‘Mom, we gotta get rid of all my cards,’ and she was like, ‘Uh, I paid a lot of money for those things.’” But Allen stood his ground when they preached that the X-Men were demons. “Nightcrawler is a devout Christian,” he explained to them. “I feel that you didn’t actually read the books.”

Allen dropped out of North Central University, a Christian school tucked away in Minneapolis’ Elliot Park, to focus on music.

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Desperate to get the word out about his band, Black Genesis, he came up with an odd plan: He would enter Go 95.3's Shut Up and Rap contest, and once people were paying attention to him, he could tell them: "I'm in this band; everybody should come see this band."

"I had been writing raps to deal with writer's block, just to clear my head," he says. And listening to more hip-hop, because more artists were rapping in a way that was connecting with him.

"I heard Childish Gambino rap about being the only back kid in his community, and Chance, rapping about church, and not being like a 'church rapper.' Here were these guys saying, 'I'm a complex human being.' All that made me realize: I can do this. There's a spot for my voice in here. I can't be the only one with this version of life, because if I'm hearing things that I recognize, maybe what I have to say, other people will recognize."

Allen lost Shut Up and Rap, of course. But he went back, and then he won. And won. And won again, until he was retired from the competition.

Songs About Stuff is hardly as offhanded as its title suggests. Nur-D might sprinkle his rhymes with the sort of pop-culture references that get you shoved against middle-school lockers—"20 Cha" is basically the *Dungeon Master's Guide* set to



COURTESY OF THE BAND

music—but he doesn't whine in some sort of nasal cliché. And though he's anti-macho he doesn't project a false lack of confidence: As he boasts on "Tyler Breeze" (oh, yes, he's obsessed with wrestling too), "I'm flippin' gorgeous," while a line like "I wear XXL because a large is too tight" comes off like a boast.

The album's tracks are richly melodic, with a lot of squishy keys, flowing into straightforward soul and R&B on several songs. Lyrically, Nur-D gets introspective on "Sincerely Yours," which addresses his strained relationships with his largely absent father and depressed mother. And it gets baroquely goth on "The Epilogue,"

[sic] a sequel to "The Devil Went Down to Georgia" where the triumphant fiddler faces lynching for communicating with Satan.

Allen doesn't drink or smoke, and he keeps his language G-rated while rapping. He's not a goodie-goodie—he just knows who he is. "I'm not a traditional rapper in the sense that I'm going to be doing boom-bap 16 bars, have some lady come in and sing the chorus," he says. "I'm weird."

2. GREEN/BLUE

BY TIGGER LUNNEY

The members of Green/Blue—Jim Blaha, Danny Henry, Annie Sparrows, and Hideo Takahashi—have been in a ton of bands you know about. And even more you haven't.

"We've known each other for a long time," says Sparrows, best known from the Soviettes. "We've also all done projects that nobody cared about or paid attention to at all, which is a different kind of experience. When people pay attention to something like this right away, it's a big deal."

But this isn't some pretentious punk supergroup, just longtime friends getting together because they like to play—a con-



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cept that seems like a quaint throwback in an era of Soundcloud rap and YouTube insta-stars.

"We're all at the same point in our musical career," says Henry. "We all toured, put out records, played a lot of shows locally. We know each other both on and off the field. We're not trying to 'make it.' Those days are gone. I just want everyone to hear these songs."

"Blind Shake wasn't doing anything, and it was really an identity thing for me," says Blaha, who writes Green/Blue's material. "'Do I have to be in a band?' So I just started writing songs, working in my basement for a year."

Blaha then shared his recordings with Sparrows. "I gave Jim a lot of opinions and kind of weaseled my way in, like 'I'll come over and play these whenever you want.'"

"When I gave this stuff to Annie, it was like she was already my bandmate," says Blaha. "I trusted her, from her music taste and bands she's been in. She had a totally fresh perspective, and she doesn't pull punches."

Sparrows and Henry had already been working on another band. "We were practicing and Annie wanted to play these songs for me," says Henry. "As soon as I heard it I said, 'Well, that thing we were just doing is over now.'"

The final piece of the lineup was Birthday Suits/Sweet JAP's Takahashi, who had never played bass for a band before. "I always told Jim if he starts a new project or something I wanna be in it," says Takahashi. "I was the last piece. I'm the new guy!"

The band's mix of punk energy and psych draws surprising comparisons.

"Paddy Costello called us the 'Belle and Sebastian of garage psych,'" Sparrows says with a laugh. "I hate trying to describe it."

"We aren't leaning back on old reputations," says Blaha. "We don't even sound like what I think we should sound like, and that's how I know we're doing something right."

3. VELVET NEGRONI

BY JAY BOLLER

Jeremy Nutzman's talent has never been in question.

For over a decade, the 34-year-old rapper/singer jolted various projects to life: Bight Club, Spyder Baybie Raw Dog & 2% Muck, Pony Bwoy. But sustained success always proved elusive.

"Pony Bwoy kinda started as an excuse to do drugs, then we just drove it into the ground," he says of his last duo with Hunter Morley. "Shit got really... it probably got properly dark."

The adopted son of a white evangelical family from Andover, Minnesota, Nutzman had swerved from being a classically trained musician at a Christian college to being homeless, drugged out, and surviving on social currency within the music scene.

Things remained properly dark as Nutzman conceived Velvet Negroni and dropped the psychedelic, experimental R&B outfit's first album, 2017's *T.C.O.D.* That following year, a switch flipped. Nutzman pulled his life together and enlisted two stud producers—Elliott Kozel (aka Tickle Torture) and Pysmun—to begin

the highly collaborative process of making *Neon Brown*, which arrived in August.

"Working with producers that are prolific and responsible—they're both super pros," Nutzman says. "It's the difference between me working in duos that are extremely unhealthy, toxic relationships. Having the third peg there is huge, just for perspective."

Nutzman describes his current Velvet Negroni mindset as "beyond night and day" different from his previous projects, and so are the dividends it's yielding. In the lead up to *Neon Brown*, all he did was stack wins:



LOUISE LEMERCIER

recording at Bon Iver's April Base studio in Eau Claire; earning a fan in Kanye West, who adapted Velvet Negroni's "Waves" for his 2018 Kid Cudi collaboration *Kids See Ghosts*; and opening for indie-rock powerhouse Tame Impala this past summer.

"There's no mood board of specific things that needed to be involved," he says of the Velvet Negroni formula. "I'm just experimenting, trying to pull out of my subconscious. I plan to write poetry, proper poetry—definitely not kitschy, tongue-in-cheek satirical shit."

Objectively, Nutzman has leveled up, having shattered the glass ceiling that hangs over so many Twin Cities music-makers. He still considers himself a local artist, though he admits there's a perspective shift these days when boarding international flights—"the exact opposite of local," he laughs.

And having finally found his creative sweet spot, Nutzman is focused on sustaining the success that came with it.

"I wanna keep Velvet Negroni alive," he says. "I don't wanna, two years from now, be like, 'All right, so now it's Hot Tub and the Jets—I'm Hot Tub and the Jets now!' My goal is to stay fresh and stay stayin'."

4. 26 BATS! (tie)

BY EMILY CASSEL

Genre is over! (If you want it.) That's the feeling you're left with listening to 26 BATS!—all the way down to the exclamation mark.

The Minneapolis five-piece refer to themselves as "genre-fluid," but they're practically post-genre. Why invoke the stricture of the g-word at all when a single song melds so many moods and dances between decades of influence?

"I like a quick or a jolty change. Obviously," laughs vocalist, keyboardist, and songwriter Bailey "26" Cogan. "I have a short attention span, so when something catches me off guard, I really like that."

When they sit down to write at the piano, Cogan—who has a background in choir but is largely self-taught on the keys—says they're often stringing ideas together without a plan. They feel no "intellectual need for it to make more sense." Cogan has less background in theory than

4

26 BATS!



EMMA WONDRA

bandmates Karl Remus (guitar), Warren Thomas Fenzi (drums), Daniel Chavez (trumpet), and Christian Wheeler (bass), and typically brings songs to the group, where they're analyzed and put together. ("I'm just a weird person. They make it sound cooler.")

This kind of carefree musical amalgamizing has magic in it. It somehow lets a 26-minute record like last December's *Onyx* stretch and shift, occupying a space more expansive than its sub-half-hour runtime should allow. "The process of songwriting for me is fully intuitive," Cogan says. "I don't even like taking all the credit. I'm like, it just came to me, I don't know. It's a mysterious and beautiful thing."

Onyx takes its name from the stone, one the singer was once given on a necklace. Its metaphysical properties are rooted in protection: the transformation of negative energy, the elimination of toxic thought patterns, the freedom from fear's debilitating clutches. And there is a healing energy to these songs. Hearing 26 BATS! find themselves on songs like the affirmative "IM OK" feels both transformative and healing, even more so if you catch it live, feel the power of singing along and swaying: "Love I normally give away imma show to myself today/I know I'm ok." It's restorative.

"I get most of my inspiration from my surroundings and nature," Cogan says. "I think I've learned the most life lessons from just, like, experiencing the four seasons. You kind of have to have little mini deaths every year. And rebirth, constantly."

It's not altogether unlike listening to a 26 BATS! record.

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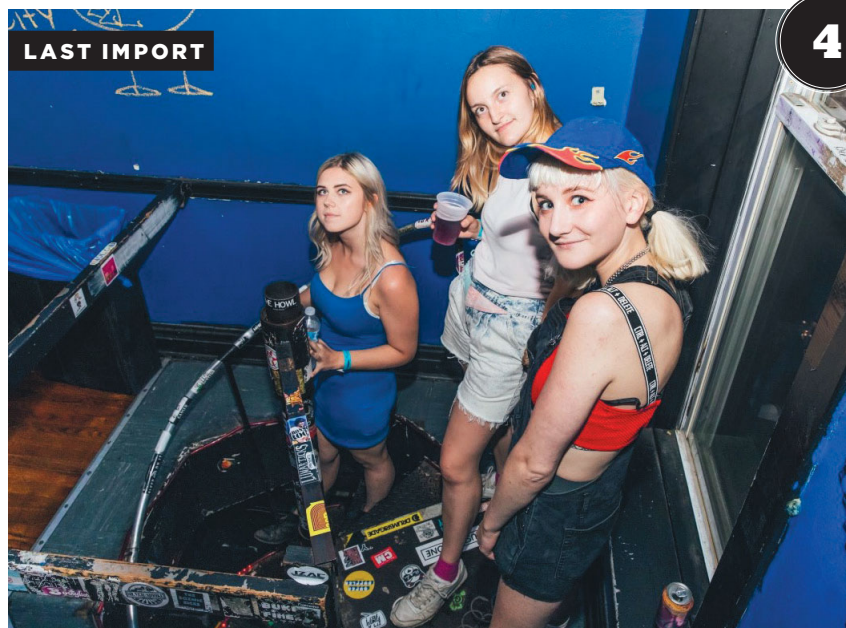
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LAST IMPORT



SARA FISH

4. LAST IMPORT (tie)

BY SOPHIA VILENSKY

Is your cool teen texting about Last Import?

Somewhere between the memes and the plans, there may be a music video link, a screenshot of a poster for their next gig, an "I just saw Emily in class," "Grace spotted at the coffee shop," "I bought my ticket from Jane at the Fetus just now."

Last Import's Emily Bjorke (guitar, lead vocals), Grace Baldwin (bass, vocals), and Jane Halldorson (drums, vocals) are of course also texting about Last Import, though the freshly 21-year-old musicians are not cool teens, not anymore. As this very publication reported in early 2018 after the band's first EP, *Songs for Adam*, they're "all grown up."

Still, the Last Import group chat is... probably cooler than yours. And it's where

a lot of the "melodic surf-punk" trio's music starts.

"We'll all have a song we hear and we send it in the group chat," Bjorke says. "We're like, 'Wow, this is amazing, we need something like this.' It usually has to do with the energy of the song." Bjorke and Baldwin then get to work writing. Then Halldorson joins IRL and the women get to work.

This has been the case since Last Import's members were cool tweens, even. A fourth-grade Girls Rock n Roll Retreat meet-cute between Baldwin and Halldorson ("we tried to play hardcore songs and it was adorable," Baldwin says) led to a sold-out first album-release show and a CP "Best New Band" nod earlier this year.

Today the band members agree they do feel grown up.

"We don't get X's on our hands at gigs anymore," Baldwin noted. On their eponymous debut full-length, released in February, they felt they had more to say.

KISS THE TIGER



KATHLEEN AMBRE

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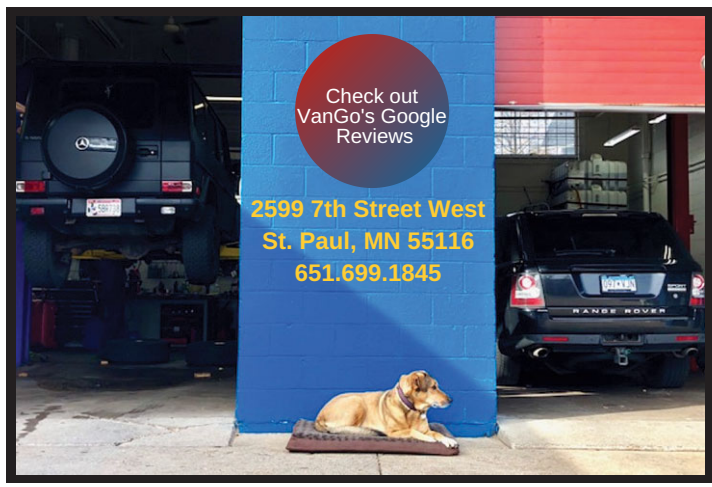



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Which isn't to say they're boring now—their music is fun the way you can only have fun when you're in fourth grade trying to start a band with your friends.

Last Import will play ABBA songs at the Entry's '70s themed Halloween show. Then, if the women have it their way (and they will), they'll release more music and tour soon.

Then will be the Tony Hawk video game deal where "Money" blasts. Next, the soundtrack of the third *Kill Bill*. You know the one—where the little girls from the first two are all grown up and ready to fight?

"That's the goal," Last Import says. "Send the tweet."

6. KISS THE TIGER

BY YOUA VANG

Meghan Kreidler remembers the night when she first discovered the high-energy "Meghan Kreidler" within who now takes over whenever Kiss the Tiger is onstage.

"My stage persona is essentially an exaggeration of my real-life self," the singer says. "It feels way more close to me than some things I do in theater arts. So when we started out it just... it felt more vulnerable, and I actually felt a little lost."

But at one Triple Rock show, things were different. "That night they had the stage blocked off, so we set up right in front of the bar on the floor. It made it

a lot easier to connect with people. For some reason, there was just a moment where I'm like, 'Oh, this, this makes sense—I get why I'm doing this,' because there's so much self-consciousness that can come with any type of performing, but when you become comfortable and confident with what you're doing, then you're really giving it to people, which is what it's about. That's where the joy and freedom comes from."

It was her theater background that Kiss the Tiger guitarist (and Kreidler's partner) Michael Anderson hoped would inject a new energy into a rock-band format. Anderson asked Kreidler to participate in an experimental jam session, and out of that Kiss the Tiger was formed. The band has since evolved its sound and aesthetic, a process Kreidler, who is used to working within the parameters of a stage script, where you only have a few months to develop a character, has found liberating. With a band, growth is open-ended.

And fast-paced. The band has hardly slowed down for a moment in 2019, releasing a new album, *Let Me Bleed*, in February, going on tour, and returning to play the Basilica Block Party in July. Between gigs, the group is already recording tracks for a new album.

Despite this trajectory, Kreidler still feels occasionally uncertain about the future. "We've done some really awesome stuff, but there's just so many unknowns," she says. "When things are going really well, it's really awesome, but when nothing is happening, it's really easy to get discouraged, and it can be hard to focus on the good things. Whenever I get really stressed Michael's like, 'No matter what, like, we are going to do this because we can make stuff happen.'"



SAM PARKER



EMILY UTNE

7. PRIM WOES

BY SOLOMON GUSTAVO

Patrons just keep streaming into this cozy south Minneapolis restaurant, and Prim Woes' electric guitarist Jay Simonson would like to move outside.

"I feel like if those people come and sit down over here I'm gonna be super awkward," he whispers, sinking into his seat, his face disappearing below his bushel of rock-feathered brown-blond hair. "I do not want to talk about myself."

The other members—nylon acoustic guitarist Elise Pfau and keyboardist, synth stylist, and beat-deck captain Shelby Lano (who works at City Pages)—laugh but rise from their seats with immediate support.

Prim Woes is a team, their band a supportive scaffolding that allows each member the security to search for emotional discovery and fulfillment in their songs. The trio has been performing its moody, synth-smoothed folk-pop around the Twin Cities since earlier this year, and for each show they switch which member is in the middle.

"If someone's feeling anxious that day, or not having it, or their crush came, they can just hang out in the shadows," says Lano. "They can hide and still perform."

There's no leader. Each member writes and sings. But that doesn't mean there are "Lano songs" or "Pfau songs." This is a group effort.

"It's never just one person singing," says Lano.

"That's too much," says Simonson.

"That's way too vulnerable," Lano laughs. *Sun Dunk*, their upcoming EP, is incred-

ibly intimate, its vibe a fluid hum, with each member summoning the warmest elements of their instrument. Up from the whirring thrums and murmuring synths come these glorious yet reluctant harmonies. The Prim Woes chorus, a three-person melodic weave, unearths lyrics that range from the teary and reflectively mellow to the silly and cuttishly blunt. Prim Woes can be sweetly hopeful and pining but also spitefully self-aware with lyrics like "I got love, it ain't for you." They're also sneakily jaunty, irresistibly melodic, and just fun.

Pfau and Simonson first played together in the much louder garage-rock band Nice Purse; they later linked up with the classically trained Lano in pursuit of a chiller mood. Their shared love of basketball not only inspired their EP title but led them to choose their band name using March Madness-style bracketing. "Prim Woes" defeated "My Truck" in the final.

"It was my New Year's resolution to do more slam dunks this year," said Lano, who identifies as a wing.

"We can do it," said Jay. "It's not too late."

"Wing," said Pfau, "This all sounds so cute."

8. UNDER VIOLET (tie)

BY ERICA RIVERA

With her new project, Under Violet, Sara Bischoff specializes in what she calls "adult lullabies."

The dreamy tunes pair her breathy vocals with rootsy instrumentation for a sweet, soothing new sound.



CBD for this year's Halloween season brings tradition up to date

The first hemp harvest season in America has brought unexpected changes to how many are interacting with beloved fall traditions.

Industrial hemp was legalized as an agricultural product in late 2018, and it has since exploded in its use in CBD and textile products. Now, Halloween and other autumn favorites are being tweaked and developed based on the new trend of adopting the harvest.

In Minnesota, a farmer is innovating with one of the first ever hemp mazes in the country's recorded history as a refreshing twist on the time-tested fall favorite.

Ted Galaty owns four acres on which he built and cultivated the newfangled attraction, according to the Post-Bulletin.

"Everybody's seen a corn maze. I wanted to do something different," said Galaty.

While it has a flashy new appeal, Galaty said he was also motivated by the increasing cost of corn and the desire to rotate crops.

That's not where the fall CBD and hemp inspirations end, either. Two of the integral aspects of Halloween spirit, candy and costumes, have also seen cannabis influences.

Yahoo! News recently reported on CBD candies, including gummies and chocolates, that might make delightful treats for special (adult) friends this Halloween.

Be sure not the hand out CBD gummies to the kiddos in the neighborhood, as hemp products are only legal for adults, even though they contain 0.3% THC or less.

Still, the non-psychoactive nature of hemp when compared to marijuana is clear to those growing hemp and CBD crops, if not the teens playing "tricks" by trespassing on farms to try the stuff.

"Your lungs would actually fail before you could get high on this hemp," Galaty said.

Why the hype over CBD versions of candy and chocolate we are all familiar with?

Thousands of Americans have turned to CBD, or cannabidiol, for their anxiety, insomnia chronic pain and inflammation issues. While more scientific inquiries are needed to determine the extent of these benefits, testimonials accumulate all the time and preliminary results in animals seem promising.

And while CBD candies make a prime gift idea for Halloween, High Times recently reported on ways people can use cannabis as an inspiration for their costumes.

If you would like to know what CBD gummies, oils and other products are best for you, consider Nothing But Hemp and its expert staff, waiting to educate and assist veterans and newcomers alike.

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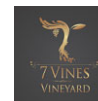
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This endeavor is the 36-year-old musician's third locally: She previously performed in folk-rock band Heavy Deeds and acid country act Web of Sunsets.

When those bands split up, Bischoff started Under Violet to bring to life the growing backlog of songs that she'd never recorded.

Bischoff's lyrics are deeply personal, like listening to a writer's journal sung aloud, and most circle around themes of friendship, life changes, and evolution.

"I try to stay away from things being just about me and one other person," she says. "I'm always trying to do that with my lyrics: push it a little bit outside of self. I'm trying to connect my experience to the experience that my friend had, and then a story that I read. I think that's why people can connect with it a little bit easier. It's not just about a narrow situation. It's about a collective experience, something that we're all feeling."

Given the collaborative nature of her previous bands, becoming the sole decision-maker in Under Violet wasn't easy at first. "I was so used to a diplomatic, egalitarian process. Everything was a group decision. With Under Violet, everyone was looking more to me to lead, and that was something new to me," she says. "I had to get more intentional about what I was trying to do with this project."



SILVIA JENNINGS

Bischoff relied on a traditional band structure with Jeremy Ylvisaker on guitar, Chris Bierden on bass, and Mike Gunvalson on drums. Her co-producer, keys player, and fellow vocalist Alex Proctor also pulled in local talent like Dave Simonett (guitar), Erik Koskinen (guitar), and Frankie Lee (vocals). Though Bischoff mapped out the songs and the

lyrics, each musician wrote their own parts for the songs.

Under Violet released their self-titled debut in August and are already hard at work on a follow-up.

A naturally private, soft-spoken person, Bischoff has grown to feel less vulnerable now that she's performed these personal songs live a few times, and feedback from

listeners about how they've found comfort and healing in the songs has also bolstered her confidence.

"I think people appreciate when you are being vulnerable and not posturing in your lyrics," she says. "People feel it when you are sharing something that's outside your comfort zone."

8. NEW PRIMALS (tie)

BY JERARD FAGERBERG

Don't invite New Primals to play your bachelorette party.

Sam Frederick is a barbarian on the mic. Their eyes roll back white. Their neck veins swell like elevator cables as they stalk through the crowd, howling anathema. As the band discovered during one precariously booked tour stop in Arkansas, it is a performance that debutantes flee.

"I have never seen a room clear faster," Frederick says. "But the fun part about it was that there were four or five people who stayed—they were wearing dresses and tuxes—who connected with it for some reason."

New Primals were born in a fervor. Frederick's old band Burn Fetish called

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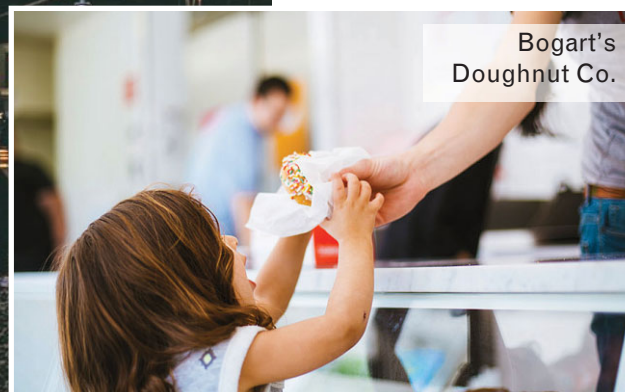
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it quits in August 2017, and less than a month later, New Primals dropped their seething debut EP, *Wraith*. Frederick's vision of the band was an eruption of catharsis—get in, explode, get out. The longest song on *Wraith* is 2:19 and contains a total of 26 words.

Their confrontational sound and Frederick's deranged performance make for a festival of the id, a madcap display of what would happen if you demolished your inhibitions and gave yourself to the animal sleeping in your brain.

And New Primals don't allow the audience to simply observe. Drummer Lars Oslund frequently pops out from behind his drum kit, making dramatic, full-bodied cymbal strikes. Bassist Ali Terveen stomps the monitors in a bizarre state of hypnosis. At an August gig at Memory Lanes, Frederick kicked off a breakdown by stepping down from the stage and pressing their forehead to the face of an audience member while a trail of foam fell from their lips.

"I don't want there to be a curtain between what I'm doing and what the audience is feeling," Frederick says. "We spend so much time around other people, but we never know what each other are feeling. There isn't a raw connection happening. I'm just trying to push against passivity."

The madness is only deepening as the band moves toward the release of next year's debut LP, *Horse Girl Energy*. Frederick is writing more conceptual lyrics, and Terveen has been contributing more vocals. The songs are getting longer, with more elaborate sampling. Each progression is an invitation for the audience to descend into the subconscious.

"You get what you put into it," Oslund says. "Anybody could do this, that's the fucking truth, but it's also maybe the most

unrelatable thing about this band."

10. BOOBOO

BY MICHAEL MADDEN

Minneapolis 21-year-old Booboo laughs a little as she recalls her beginnings in music. She remembers singing and playing Bob Marley and Wyclef Jean songs on a black Flying V guitar at her fifth-grade graduation ceremony, wanting to become a "rock star" (her typical response to the question "What do you want to be when you grow up?"). But over the course

of a decade or so that's also included everything from a middle-school remix of Cali Swag District's "Teach Me How to Dougie" to years spent as a member in "dreamfunk" band Treading North while attending Minneapolis South High School, the artist she's grown into is far from typical.

Booboo's music is as inventive as you'll hear out of the Twin Cities today, a focused yet eclectic new sound. And it does feel unmistakably "new," even futuristic, which is especially remarkable considering her five-song *I Don't Want to Wait* EP, released in August, was mostly recorded in 2017. Self-produced along with Distance Decay (who's also worked with Atlanta rap stars Future, Young Thug, and Lil Duke), it's a sneakily catchy, alienish Auto-Tuned fusion of electronic, R&B, and rap. "I still love all the songs on there," she says. "They're pretty emotional songs, and most of my music is."

Booboo, whose full name is Miles Gordon Jamison and is black, trans, and queer, is emerging from a sort of unofficial collective of young Minneapolis artists. Among others, there's her former high school classmate Kamilla Love (whose *Barbie Girl Vol. 1* EP Booboo produced in full, earning praise from Pitchfork and a spot on the soundtrack for the HBO movie *Share*) and 2017 City Pages Picked to Click finalist Izell Pyramid. "A lot of the people that I work with are super-independent," she says. "We're just making shit 'cause it's an outlet, and we're trying to send a message and build together as the queer black community. We're just doing what we have to do."

It's a statement both modest and resolute, and it sounds like the mere beginning of what could become a musical takeover, citywide and beyond. **GF**

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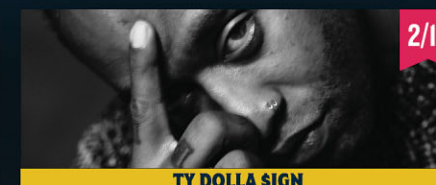
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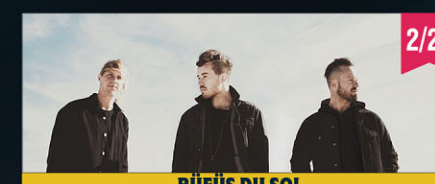
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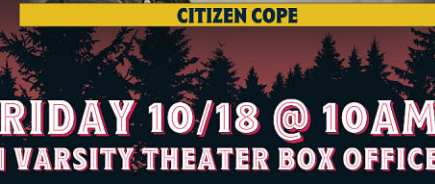
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TALKING TRUMP AT A REAL MIDWEST DINER

Last week, the president of the United States brought a national spotlight to Minneapolis, which put me in the mood to go to a diner. It wasn't so much to drown my frustrations in grease (though that's always a plus) as to follow the natural inclinations of a journalist—diners, especially Midwest diners, are where reporters always seem to end up when they want to check in on the national mood.

Most of the time, these stories fit a curiously consistent template, one that's specifically rural, white, and conservative. The patrons wear feed-store hats; they eat actual mountains of scrambled eggs; they're sticking by the president no matter what. In the last few years, such dispatches from Flyover Land have become so commonplace as to be a cliché, parodied and turned into a Twitter meme.

Of course, neither diners, nor the Midwest, nor even diners in the Midwest, neatly fit into those tropes—they're not exclusively white or rural or conservative. Often, they're quite the opposite. And so, a few hours before Thursday's rally, as the MAGA hats and sign-wavers took their places in the streets and skyways around Target Center, I headed to the Band Box Diner, on the other side of downtown Minneapolis, in hopes of taking the pulse of the nation from a different vantage point.

The Band Box really is an institution. It's 80 years old, a stalwart of the Elliot Park neighborhood, which has been in transition seemingly forever (out-of-town political journalists would probably call it "gritty" or "up-and-coming"). It's a half-block west of North Central University, a small Christian school, and two blocks

south of Hennepin County Medical Center. The clientele reflects the surroundings. Like pie, the American experience comes in many flavors. If you always find it bland, you're ordering wrong.

Brad Ptacek, the diner's owner, is manning the flat top when I walk in. There are only four other customers now, and just a few more will come and go in the hour I spend sitting and eating and chatting at the cardinal-red counter.

"It's been quiet all week," Ptacek says, "but especially today. Some of the lunch regulars didn't show up. Maybe it's because of the rally." To this, server Heather Dalzen says, "The moron-in-chief is coming."

Everyone's eating cheeseburgers and fries, including the two young black men setting next to me at the counter. They're just finishing up as my own cheeseburger-and-Coke arrives, and the two other patrons soon leave, too, and for a while, it's just me, Ptacek, and Dalzen. He has short gray hair and a black T-shirt with a drawing of the diner; she has long brown hair and a slate-blue hoodie; together, they have a 7-year-old son.

Ptacek and Dalzen are chatty, though it's hard to hear over the open-kitchen cacophony: the sizzle of burgers on the flat top, the hiss of fries in oil, the rumble of the vent. It's all compressed in a tiny space facing the red-laminate counter and its eight stools. Quintessential diner. Real America. The vent hood is decorated with magnets—one says, "YAY! BACON!," another is an ad for the long-gone local bar Moby Dick's, while another comes from Philadelphia's Mütter Museum.

I ask if they've seen how diners are usually depicted in political stories, how



GLEN STUBBE

they're coded as a small-town thing, with conservative white customers. Ptacek nods. "It's segmented," he says. "They present what they want." This diner, this neighborhood—they don't fit that mold, although they're the very definition of "Midwest" for millions of actual Midwesterners. I think of the Brother Ali video shot at the Band Box years ago, for the song "Take Me Home."

"Our regulars are from all walks of life," Ptacek says. "We used to have quite a crew in the mornings. A white guy who owns a construction company. An Asian cab driver. A transgender veteran."

The topics carom from local politics and the minimum-wage law to the impersonal experience of ordering from an iPad at chain restaurants—and back, inevitably, to national politics and Trump.

I ask how political conversations usually play out here on busier days. "It depends," Dalzen says. "I'd say a lot of our regulars are just absolutely disgusted by [Trump]. We have this one guy come in all the time and he's a wealthy young dude, middle 30s, you know what I mean, lives downtown in a condo, but absolutely despises him." Others support the president, including many patrons from North Central, but also one or two regulars who live in the

neighborhood, people you might not expect to be his fans.

As the conversation builds, Dalzen offers an extended point about the U.S. "abandoning the Kurds," a well-informed, up-to-the-moment assessment of current events. If one of the other tropes of Midwest diner stories is that the subjects medium- or low-information voters, well, that's also not true here.

"The whole thing gets me really heated," Dalzen says. "I mean, Giuliani, two of his associates were just arrested at the airport. The corruption is so rampant. And the fact that he conducts policy on Twitter—I mean, what?" Ptacek nods vigorously. They both keep working as they chat—he's scraping the grill, she's unloading the dishwasher in back, yelling to be heard.

Shift change. Ptacek and Dalzen turn things over to another server and cook. For a few minutes, Ptacek and the new cook take turns tossing a pan of grilling onions and watching over a mushroom-Swiss burger. I ask for my check and notice that it says "Grease for Peace" at the top.

Maybe it's not the sort of thing you'd expect at a classic diner, especially a Midwest diner of recent lore. Then again, "Real America" is always in the eye of the beholder. —DOUG MACK

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OCT 17



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OCT 18



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OCT 19



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WITH CEDRIC BURNSIDE

OCT 20



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OCT 24



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OCT 25



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WITH RAJA, MEATBALL

OCT 26



RYAN BINGHAM
WITH JAMESTOWN REVIVAL

OCT 27



KISHI BASHI
WITH PIP THE PANSY

OCT 28

PALACE THEATRE



**EXPLOSIONS IN
THE SKY**
WITH FACS

OCT 19



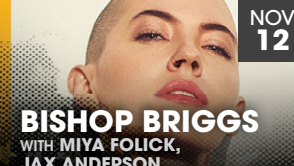
JUDAH & THE LION
WITH FLORA CASH

OCT 31



**GREENSKY
BLUEGRASS**
WITH THE LIL SMOKIES

NOV 02



BISHOP BRIGGS
WITH MIYA FOLICK,
JAX ANDERSON

NOV 12



FKA twigs

NOV 14

FITZGERALD THEATER



**RUBEN
SINGS LUTHER**

OCT 23



**RICHARD
THOMPSON**
WITH ELIZA GILKYSON

OCT 25



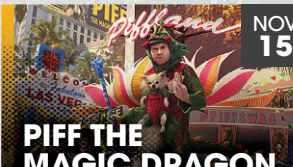
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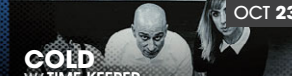
NOV 15

FINE LINE



MUNA
W/ CHelsea JADE

OCT 18



COLD
W/ TIME KEEPER

OCT 23



MARC BROUSSARD
W/ MARK JOSEPH &
THE AMERICAN SOUL

OCT 24



SUNSET ROLLERCOASTER
W/ PAUL CHERRY

OCT 19



ZAQ BAKER
W/ OFTENER, KEEP FOR CHEAP

OCT 23



SCREAMING FEMALES
W/ DUSK, SCRUNCHIES,
CONSTANT INSULT

OCT 25



SAN FERMIN
W/ CON DAVISON

OCT 26



TINY MOVING PARTS
W/ FREDO DISCO, STANDARDS

OCT 27



MASKED INTRUDER
W/ THE BOMBPOPS, TIGHTWIRE

OCT 20



THE KVB
W/ NUMBER, DJ GRANT MAYLAND
(DARK ENERGY)

OCT 24

TURF CLUB



STARCRAWLER
W/ POPPY JEAN CRAWFORD

OCT 16



SONGHYOY BLUES
W/ SEABERG & THE
BLACK VELVET PUNKS

OCT 17



GREEN/BLUE
W/ THE SUEVES, BLACK WIDOWS

OCT 19



DEAD SOFT
W/ DOUBLE GRAVE, PIERRE

OCT 21



MATING RITUAL
W/ HEMBREE, KAZYAK

OCT 25



SMOOTH HOUND SMITH
W/ KYSHONA ARMSTRONG

OCT 20



mc chris
W/ SCHÄFFER THE DARKLORD,
LEX THE LEXICON ARTIST

OCT 21



**ALLEN STONE'S
KARAOKE
EXTRAVAGANZA**

OCT 23



TsuShiMaMiRe
W/ BIRTHDAY SUITS

OCT 22



ABHI THE NOMAD
W/ ATWOOD

OCT 27

AROUND TOWN



APARNA AND FRIENDS
PARKWAY THEATER

OCT 18



BEDOUINE
W/ GUS SEYFFERT
THE CEDAR CULTURAL CENTER

OCT 18



PENELOPE ISLES
W/ TOLEDO
AMSTERDAM BAR & HALL

OCT 22



BERNER
W/ R-MEAN, ANONYMOUS THAT
DUDE, HOLLYWOOD
AMSTERDAM BAR & HALL

OCT 23



**THE DAILY
SHOW WRITERS**
THE CEDAR CULTURAL CENTER

OCT 26

A LIST

FRIDAY *Nosferatu*, *Carrie*, and *Christine* onscreen p. 28

SATURDAY La Doña Cervecería turns 1 p. 33

SUNDAY MN Toy Posse hosts an epic sale p. 33

The Aeronauts is one of many buzzed-about flicks screening at the Twin Cities Film Fest this year.



AMAZON STUDIOS

WEDNESDAY 10.16

FESTIVAL/FILM

TWIN CITIES FILM FEST 2019

KERASOTES SHOWPLACE ICON THEATRE AT WEST END

Come awards season, you may find that quite a few of the selections that screened at the Twin Cities Film Fest are nominated for major prizes. This 10-day celebration is your chance to see them before (or if!) they make their way through Minnesota during wide release. Highlights from the lineup this year include *Jojo Rabbit*, Taika Waititi's much-anticipated dramedy about a child who must reconcile his allegiance to Hitler after discovering that his family is hiding a young Jewish girl. Noah Baumbach's drama *Marriage Story* stars Adam Driver and Scarlett Johansson, and Eddie Redmayne and Felicity Jones will headline the hot-air balloon adventure *The Aeronauts*. Other projects of note include Terrence

Malick's war epic *A Hidden Life*, the Edward Norton-directed crime drama *Motherless Brooklyn*, and Shia LaBeouf biopic *Honey Boy*, directed by Alma Har'el. Options beyond that include documentaries, local pieces, shorts, and a special 35th anniversary screening of *Purple Rain*. For a full lineup, tickets, and other details, visit www.twincitiesfilmfest.org. \$13-\$20 per screening; \$55-\$130 for fest passes., 1625 West End Blvd., St. Louis Park; 612-568-0375. **Through October 26 —JESSICA ARMBRUSTER**

DANCE

GALIA EIBENSCHUTZ WITH HIJACK

THE CEDAR CULTURAL CENTER

Each year, the McKnight Foundation sponsors an international choreographer to come to town and work with local dancemakers. This week, Mexican artist Galia Eibenschutz

teams up with HIJACK, aka Arwen Wilder and Kristin Van Loon, arguably the Coen brothers of dance. Like the filmmakers, Wilder and Van Loon like to let their imaginations run loose across a wide range of genres, bringing tight compositional form to disparate ideas. While visiting Eibenschutz's Mexican digs, the HIJACK duo were fascinated by her practice of uniting drawing, dance, and design, including dancers drawing on each other's backs and translating sensation into shapes. After a year of online communication and a nail-biting wait for a visa, Eibenschutz is in town working with HIJACK and an all-star cast of area dance improvisers. They will indeed hijack the Cedar Cultural Center, flooding it with activity inspired by textures, landscapes, the writings of John Berger, and dance movement generated by drawings. The performance includes an original music score by Katelyn

Farstad, who opens the evening with songs as her alter-ego, Itch Princess. Eibenschutz will also conduct several community workshops throughout her residency. 7 p.m. Wednesday and Thursday. \$15. 416 Cedar Ave. S., Minneapolis; 612-338-2674.

Through Thursday —LINDA SHAPIRO

THURSDAY 10.17

COMEDY/FESTIVAL

10,000 LAUGHS COMEDY FESTIVAL 2019

VARIOUS LOCATIONS

What started as small-scale, grassroots local comedy festival has become a very big deal. Now in its ninth year, the 10,000 Laughs Comedy Festival has expanded to three days, seven venues, and more than 60 of the country's best comedians. This year's event will still feature all things Minnesota, with local favorites like Courtney Baka, Maggie Faris, and Robert Baril joining national acts such as Aparna Nancherla, Doug Benson, and Baron Vaughn. There'll be a mix of traditional comedy showcases, including Brian Posehn and Friends at Parkway Theater and Yamaneika Saunders at Sisyphus, as well as unique events such as the Dirty Show at Comedy Corner Underground, packed with the cringe-inducing vulgarity you crave on a Saturday night, and the Funny 20 at Uptown VFW, where 20 comedians will face off in a tournament of jokes to crown the undisputed champion of afternoon comedy. Last year's event drew more than 2,500 people in total, and organizers are expecting closer to 4,000 this year. With more than 20 shows taking place throughout the weekend, if you can't find a lineup that makes you laugh, nothing will. Find more info at 10000laughs.com.

Through Saturday —PATRICK STRAIT

COMEDY

JESSIMAE PELUSO

RICK BRONSON'S HOUSE OF COMEDY

While much of her set involves brutally honest takes on

CONTINUED ON PAGE 28 ►

CONTINUED FROM THURSDAY ►

relationships and dating, Jessimae Peluso describes her material as honest, not raunchy. “Dudes hit on anything. ‘You’re a pretty girl, it should be easy for you to find a guy,’” she tells an audience. “Being pretty has nothing to do with getting a dude.” Whether it’s describing the nether regions of the men she’s dated, to advice on how a fella might better service his lover, she covers quite a range of topics. “I tried online dating,”

she says. “It doesn’t work. I didn’t find love, but I kept my account active, because I realized going on all these dates with these dudes I found something so much more valuable than love: free food. Free lunch and dinner if you schedule yourself right.” 7:30 p.m. Thursday and Friday; 9:45 p.m. Friday; 7 p.m. Saturday and Sunday; 9:30 p.m. Saturday. \$16-\$23. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Sunday** —P.F. WILSON

COMEDY

MIKE BIRBIGLIA: THE NEW ONE

ORDWAY CENTER FOR THE PERFORMING ARTS

Mike Birbiglia’s standup is delightfully mundane. This isn’t a backhanded compliment: He’s one of the rare working comics who can talk about the absurdity of everyday life and somehow give us a new perspective. In 2008, he brought that perspective in his stage show-turned-film, *Sleepwalk With Me*, where he shared details

of his life as a sleepwalker. His new show, aptly titled *The New One*, features bits on the adult milestones of relationships, marriage, and parenting. These days, Birbiglia is finely attuned to turning life experiences into standup fodder. “The other day I was at a coffee shop,” he says, “and a bird pooped in my eye from 30 feet in the air. It landed in my eye and it really hurt—like anything from 30 feet will hurt your eye. As though it was on cue, one of the other dads in the neighborhood leaned over and said, ‘Well, that’ll be good material!’ And I thought, ‘The person who invented the phrase “too soon” must have had bird poop in his eye.’” 7:30 p.m. Thursday through Saturday; 2 p.m. Saturday. \$39-\$85., 345 Washington St., St. Paul; 651-224-4222. **Through Saturday** —DAVID BRUSIE

FRIDAY 10.18

FILM/HALLOWEEN

A NIGHT ON THE TOWN WITH CARRIE AND CHRISTINE

TRYLON CINEMA

A select few filmmakers have managed to capture the frightful essence of Stephen King’s writing, two of which are represented by Trylon’s latest double feature. It’s only fitting that *Carrie*, King’s first published novel, would be his first cinematic adaptation, in 1976. The story of an alienated teenager whose telekinetic abilities emerge with a vengeance, *Carrie* established a frightful standard thanks to the tense direction of Brian De Palma, an empathetic lead performance by Sissy Spacek, and a subversive style that twists a teen coming-of-age drama into something horrific. *Christine* (1983) also centers on an isolated teen, but one whose rage is manifested not through extrasensory powers, but the possessive spirit of a demonic 1957 Plymouth Fury. Directed by John Carpenter, *Christine* finds undeniable B-movie thrills in the malevolent tenacity of the infernal vehicle as it barrels down darkened streets, high beams seeking out fresh roadkill. 7 p.m. Friday through Sunday; 9 p.m. Friday; 9:15 p.m. Saturday; 5 p.m. Sunday. \$8. 2820 E. 33rd St., Minneapolis; 612-424-5468. **Through Sunday** —BRAD RICHASON

DANCE

TU DANCE

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CONTINUED ON PAGE 31 ►



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OCT 19 EPTIC W/ TYNAN 	OCT 24 MATT AND KIM W/ BEACH GOONS 	OCT 25 SABATON SOLD OUT! 	NOV 01 WOOKIEEFOOT & MATISYAHU DUO 
NOV 02 INFECTED MUSHROOM LIVE SET 	NOV 02 BLACKTOP MOJO W/ OTHERWISE, LULLWATER & KIRRA 	NOV 05 MILKK W/ DENNY, WHOSAH & CIRCA 93 	NOV 07 FREDDY TODD W/ MYSTIC GRIZZLY 
NOV 08 JVNA W/ JARON & BEAUZ 	NOV 08 WAX X UBI W/ LANCE SKIIWALKER 	NOV 09 G-REX W/ DMVU & TVBOO 	NOV 09 ICON FOR HIRE W/ AMY GUESS 
NOV 11 ILLENIUM W/ SAID THE SKY & BLANKE 	NOV 14 GRAMATIK W/ OPIVO & BALKAN BUMP 	NOV 15 GAMMER W/ RIOT & TOKYO MACHINE 	NOV 15 GREYSON CHANCE PORTRAITS WORLD TOUR 
NOV 16 A\$AP FERG W/ MURDA BEATZ & MADEINTYO 	NOV 16 SHIVERZ W/ TRYPS, LINUS & MORE 	NOV 20 AMIGO THE DEVIL W/ KING DUDE & TWIN TEMPLE 	NOV 21 FOX STEVENSON LIVE BAND & DJ SET 
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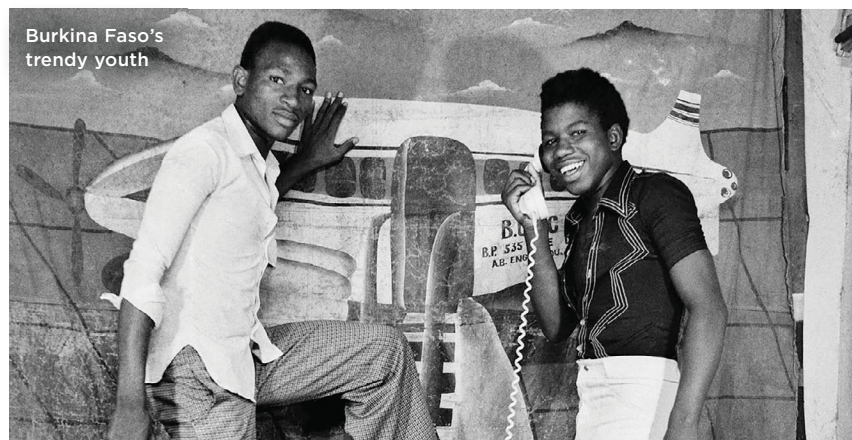
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Burkina Faso's
trendy youth

SANLÉ SORY

CONTINUED FROM FRIDAY ►

Paul-based TU Dance, which he co-founded with his partner, Toni Pierce-Sands, Uri Sands also makes work for companies around the U.S. During TU's 16th season's fall concert, Twin Cities fans—and they are legion—will at last bear witness to two of these out-of-town works. “Something Amber,” originally commissioned by Alonzo King LINES Ballet BFA Program in 2012, is 12 minutes of stillness and nuance. “Tracks,” a vivacious piece

originally commissioned by Ailey II and set to music by the O'Jays, Pharrell, and Snoop Dogg, interweaves ballet, modern, and urban dance idioms in tribute to the resilience of the African-American spirit. The performance also includes a reprise of “Salve,” originally commissioned by Ballet Memphis in 2017, in which a sense of emptiness leads to fulfillment as the performers move to Gavin Bryars' hypnotically repetitive “Tramp with Orchestra” from the album *Jesus' Blood Has Never*

Failed Me Yet. 7:30 p.m. Friday and Saturday; 2 p.m. Sunday. \$24-\$34. 2004 Randolph Ave., St. Paul; 651-690-6700. **Through Sunday —CAMILLE LEFEVRE**

ART/GALLERY VOLTA PHOTO

WEINSTEIN HAMMONS GALLERY

In 1960, Sanlé Sory opened a photography studio in Bobo-Dioulasso, the trendy/artistic city in Burkina Faso. That same year, the nation had received full independence from France. As the country entered a new post-colonial era, Sory photographed the vibrant youth culture that emerged. Spanning 20-some years, his collection of portraits features lovers kissing, smiling friends with a boombox, and style so fly it could belong in a high-fashion magazine from any era. The artist, who still lives and works in the area, began touring exhibitions of his work in the late '90s. This show at the Weinstein Hammons Gallery is a rare chance to see these still-youthful images in person. There will be an opening reception from 6 to 8 p.m. on Friday, October 18. 908 W. 46th St., Minneapolis; 612-822-1722. **Through December 7 —JESSICA ARMBRUSTER**

FILM/HALLOWEEN

NOSFERATU: A SYMPHONY OF HORROR

MUSIC BOX THEATRE

Released in 1922, *Nosferatu* is just a few years shy of its 100th anniversary, and somehow still manages to be creepy. Part of that effect may come from its on-location sets and beautifully framed shots, and Max Schreck's performance as the titular monster certainly factors into its legacy. Yet another spooky aspect is the film's soundtrack, which has been adapted and reimagined over the years. This Halloween, guests can head to the Music Box Theatre for a screening set to a live soundtrack from the *Curse of the Vampire Orchestra*, by Minneapolis composer Philip Shorey. The score features a local symphony and choral musicians mixed with modern electronica and industrial percussion. 7:30 p.m. Friday and Saturday; 3:30 p.m. Saturday. Pay-as-able; RSVP required. 1407 Nicollet Ave. S., Minneapolis; 612-871-1414. **Through Saturday —JESSICA ARMBRUSTER**

CONTINUED ON PAGE 33 ►

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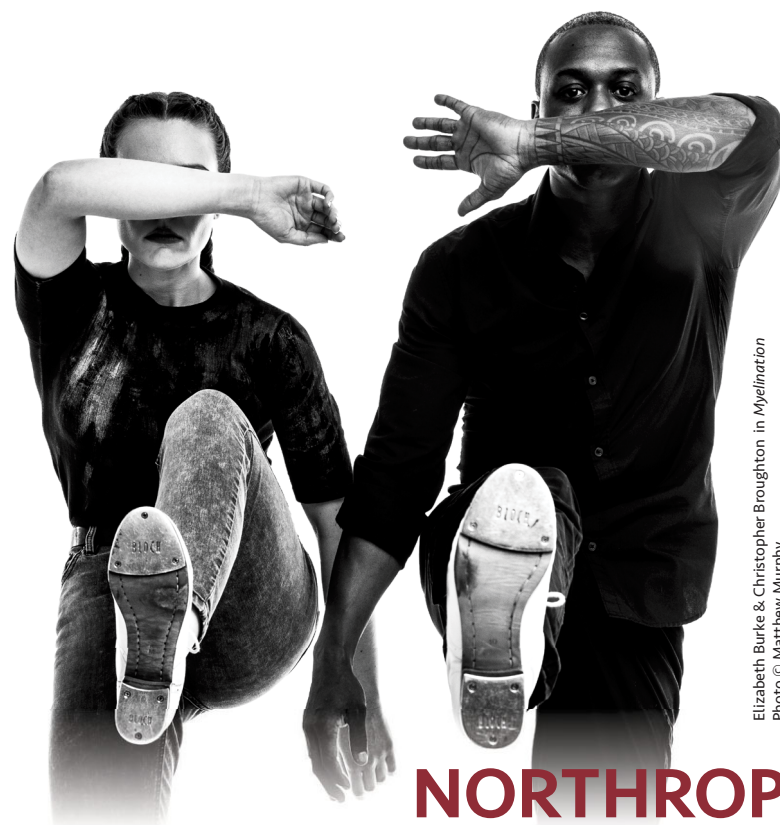
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CONTINUED FROM FRIDAY ►

THEATER

JOURNEY'S END

GREMLIN THEATRE

Set over four days in the trenches of World War I, R.C. Sheriff's *Journey's End* is steeped in anxiety as a British infantry awaits the looming advance of an overwhelming German offensive. Eschewing valorous speeches and battlefield heroics, the play focuses on the soldiers, who measure their scant remaining time with mundane routines, while all-too aware of the fast approaching bloodshed. Within this existential nightmare, the singular perspectives of each officer rises to the surface as they reflect upon the paths taken in their lives that have led to this fate. There's no reassuring luxury of meaning here in No Man's Land, only the grim reality that their lives will soon be cut short in the frenzy of battle. This local staging boasts the return of acclaimed director Bain Boehlke, whose enduring contributions include the founding of the Jungle Theater. 7:30 p.m. Wednesdays through Saturdays, plus Monday, October 28; 3 p.m. Sundays. \$28. 550 Vandalia St., St. Paul; 651-228-7008.

Through November 10 —BRAD RICHASON

CON/LGTBQ

GAYLAXICON

DOUBLETREE MINNEAPOLIS PARK PLACE

Sci-fi and fantasy are two inclusive genres with pretty big umbrellas. See this in action this weekend, as a crew of LGBTQ creators will convene for Gaylaxicon. Guests of honor include *Wicked* author Gregory Maguire, Hugo finalist Yoon Ha Lee, and former *Project Runway* contestant Samantha Crossland, who designs pieces with an eye for Victorian and gothic esthetics. Matt Baume will also be in town to play

dungeon master at a live performance of his podcast/show *Queens of Adventure*, where drag stars Utica Queen, Nocturna Lee Mission, and the Other Jeannie Retelle will make their way through a Dungeons & Dragons-style challenge. The gaming room will include a variety of RPG sessions, open board games, cards, and video games, and the artist alley will offer unique finds as well. Find more details at gaylaxicon.org. \$30-\$150. 1500 Park Place, Minneapolis. Through Sunday —JESSICA ARMBRUSTER

DANCE

A CRIPPLE'S DANCE

THE SOUTHERN THEATER

After last year's inaugural production at the Cedar Cultural Center, *A Cripple's Dance* returns to the Twin Cities, this time on the Southern's stage. At the heart of the piece is the radical notion that all bodies can dance. Created and performed by people with spinal cord injuries, as well as able-bodied participants, the work uses physical expression to share the experience of living with a physical disability. The project was initiated by local musician Gabriel Rodreick, who goes by the stage name Freaque. Utilizing breath, rhythm, and a whole lot of heart, this is a work unlike any dance you've seen before, offering new perspectives on acceptance and hope. 7:30 p.m. Friday and Saturday; 2 p.m. Saturday and Sunday. \$20/\$25 at the door. 1420 Washington Ave. S., Minneapolis; 612-326-1811.

Through Sunday —SHEILA REGAN

SATURDAY 10.19

BARHOPPING

FIRST ANNIVERSARY PARTY

LA DOÑA CERVECERÍA

La Doña Cervecería is turning one this weekend. To celebrate, they're

busting out Ocelotl, a Mezcal barley wine that has been aging in barrels since January (and offers a whopping 10% ABV). Order it on tap and, if you like, take it home in bottle form. The party starts at noon, with the Indigo DJ Crew spinning tunes at 4 p.m., followed by salsa band K-Libre24 from 9 p.m. till close. Festivities will also include games, special merchandise, and food trucks Flagsmash and Que Tal. Noon to 2 a.m. Free. 241 Fremont Ave., North Unit B, Minneapolis; 612-315-4613. —LOREN GREEN

DANCE

DORRANCE DANCE

NORTHROP

Critical and popular kudos, not to mention a 2015 MacArthur Genius Grant and significant other awards, have followed choreographer Michelle Dorrance since she began imploding and expanding notions of tap dance with the always-game performers of Dorrance Dance. This return engagement (the New York company made its Twin Cities debut in 2015) includes three imaginative works performed to live music. The nine-minute "Jungle Blues," set to the Branford Marsalis Quartet's recording of the 1927 Jelly Roll Morton song, conjures a smoky nightclub where musicality meets sensual movement. "Three to One" is another shorty (seven minutes), a trio to the electronic sounds of Aphex Twin and Thom Yorke, juxtaposing rat-a-tat taps with supple hip-hop moves. "Myelination," for the full company, is a series of vignettes that plumb an array of emotions through tap, postmodern movements,

breaking, and improv. The rollicking work closes out the Twin Cities Tap Festival with a boom. 7:30 p.m. \$21-\$50. 84 Church St. SE, Minneapolis; 612-624-2345. —CAMILLE LEFEVRE

SUNDAY 10.20

FESTIVAL

MN TOY POSSE HALLOWEEN BASH 3

KNIGHTS OF COLUMBUS

What happens when you combine 70 toy sellers from all over the Midwest, hundreds of toy fans of all ages, and thousands of rare and unique toys and collectables? You get one giant posse. This weekend, the Minnesota Toy Posse will host its third-annual Halloween Bash toy swap. Posse founder Mark Seekamp started the group a little over three years ago on Facebook as a way to help connect people looking to buy, sell, or trade their favorite toys. He hadn't planned on just how many people would want to join his gang. "We have more than 2,200 members, and it's a really active group," he says. And it's not just about toys, either. "We've become friends and talk about our lives. People will post pictures when they have a baby, or we'll just use it to meet up and go see a movie. It's about creating relationships beyond just looking for toys." For Seekamp, the best part of the day is how toys can bring people together. "The coolest part is being able to see someone who is going to be really excited about a toy that you have that you're ready to part with." 9 a.m. to 3 p.m. Free. 1114 American Blvd. W., Bloomington; 952-888-1492. —PATRICK STRAIT

SATURDAY

BARHOPPING

AUTUMN BREW REVIEW 2019

BOOM ISLAND PARK

Now in its 19th year, the Minnesota Craft Brew Guild-sponsored Autumn Brew Review will boast unlimited samples from

over 100 local breweries. While you can expect typical fall seasonals like brown ales, pumpkin beers, porters, and barrel-aged heavy-hitters, offerings also include unique sours, lagers, special collaborations, and even 15 or so gluten-free beers and ciders. In between taste-testing, take time to stop by the s'mores station, warm up at the bonfire, experience goat yoga first-hand, and test your hand-eye coordination at the batting cages. If you're looking for some insight into your favorite beverage, check out talks led by local breweries where experts will discuss things like terroir, lagering, and hop varieties. 21+. 5 to 9 p.m. \$50; \$15 sober pass. 724 Sibley St. NE, Minneapolis. —LOREN GREEN



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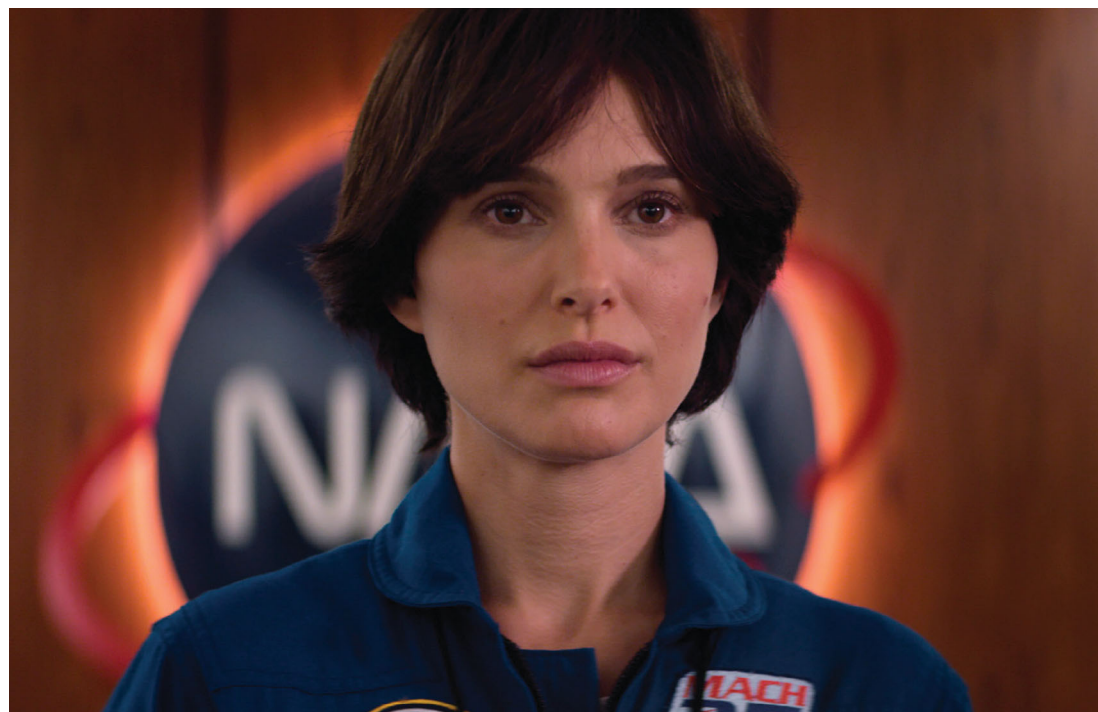
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HEAD IN THE CLOUDS

Lucy in the Sky struggles to address the struggle for meaning



FOX SEARCHLIGHT PICTURES

BY BRYAN MILLER

In the opening shot of *Lucy in the Sky*, astronaut Lucy Cola (Natalie Portman) floats in space, looking down at Earth's nighttime glow from tens of thousands of feet overhead. The view gives her a whole new perspective—or does it warp her existing perspective?

That's the central conflict of director Noah Hawley's debut film: Does seeing the bigger picture provide us insights into ourselves, or might it scramble our very concept of identity?

To convey this, Hawley uses the gimmicky visual motif of a constantly shifting aspect ratio. Space's widescreen splendor is replaced with narrow panoramas of life on Earth, or the cloistered confines of old-school 4:3 television framing, with Lucy's whole world literally closing in around her. It's the kind of showy aesthetic choice that comes off like a stroke of genius in a great movie and a blunt instrument in a bad one. Here it's an intriguing distraction in a handsomely rendered, mostly deflated drama.

We can tell Cola is bound to leave her nice-guy husband (Dan Stevens) in his first scene, when he asks his type-A wife to

open a jar of jam for him. ("Weak hands," he later confesses.) Stevens' character is the kind of thankless role that would definitely have gone to Bill Pullman 20 years prior.

Lucy soon falls for fellow astronaut Mark, a charming cad (Jon Hamm). Her poor doorstep of a husband aptly describes motorcycle-riding ladykiller Mark as "a divorced action hero who likes to go fast." Lucy's infatuation with Mark, as well as her rivalrous relationship with another astronaut, Erin (Zazie Beetz), isn't so much the cause of Lucy's breakdown as the manifested symptoms of it. It's all fallout from her broken perspective, coupled with twin personal crises involving her beloved grandmother (Ellen Burstyn) and her obsession with returning to space immediately.

Hawley stages *Lucy in the Sky* as a recclamation project. The story is a fictionalized riff on the true tale of astronaut Lisa Nowak, who in 2007 was accused of driving partway across the country and attempting to kidnap a fellow NASA employee who was dating Nowak's spaceman crush. Nowak's public breakdown was condensed into lurid headlines that heavily focused

LUCY IN THE SKY

directed by Noah Hawley
area theaters, now playing

on the tawdry—and never verified—rumor that she wore an adult diaper during her frantic drive toward infamy.

Hawley seems to want to obliterate the simplistic notion of a brilliant woman turned crazy pants by hormonal lust. It's a noble goal, and one at which he partly succeeds. Portman is excellent, both flinty and highly vulnerable, and the film does significantly recontextualize Lucy's inevitable breakdown.

But is film really the best way to make this argument? *Lucy in the Sky* is astutely composed but rarely cinematic. Hawley is also the TV showrunner of *Fargo* and *Legion* as well as a novelist; strange that he's chosen for a first movie a subject so awkwardly unbecoming cinema. It's like watching someone try to play basketball in a space suit. His cast is dynamite—Beetz and Hamm are always welcome presences, and Burstyn has rarely been better—yet the mission probably should have been scrubbed. Perhaps Hawley, like his protagonist, lost perspective. **C+**

FALSTAFF IN FARGO

Coup d'Etat brings a bit of Midwest flavor to the Bard

BY JAY GABLER

You've got to give it to Gary Briggie: *Rogue Prince* is a catchier title than *Henry IV, Parts I & II*. Although Falstaff (the character he plays in this production, co-directed with Wendy Lehr) still has his big trademark belly, Briggie has kept his Shakespeare slim for this new adaptation inspired by the 1965 Orson Welles movie *Chimes at Midnight*.

Theatre Coup d'Etat has taken up temporary residence in a church basement, an apt venue for this very Minnesotan drama. There's a contested crown and a sword fight, sure, but it also involves a disappointed dad, a strained friendship, and an unpaid bar tab. If there was ever a Shakespeare story for *Fargo*'s Jerry Lundegaard, this would be it.

The performance space, as configured, makes for an immersive experience but presents some real challenges for actors and audience. The cozy subterranean theater at Calvary Baptist Church has an appealingly medieval feel, and chairs are arranged in a three-sided rectangle that gives the cast free range of both the stage and the floor.

That brings you up close to the performances, maybe even needing to tuck your legs under your seat when the Boar's Head Tavern gets crowded. When actors are turned away from you, though, their voices can get lost in the room's corners, and with the Bard's dialogue sometimes delivered in a rush, key moments go missing.

The eponymous heir is Henry, Prince of Wales. Coup d'Etat artistic director James Napoleon Stone steps into the starring role with a convincing take on the character as a rakish party boy who haltingly rises to his responsibilities and isn't quite sure what to do with his friends in low places. Put him in Nantucket reds and you'd instantly see Ted Kennedy. Ben Shaw is positively vicious as Henry "Hotspur" Percy, so much so that Stone needs to strain to appear a credible foil to the sneering rebel.



ROGUE PRINCE

Calvary Baptist Church
2608 Blaisdell Ave. S., Minneapolis
Through October 26; theatrecoupdetat.com

An energetic ensemble has some strong scenes, particularly for the empathetic Anna Leverett and the ominously ebullient Kaylyn Forkey. At its heart, though, the production showcases the skills of veteran actors Briggie and Bruce Bohne, who plays the elder Henry with a foundation-shaking pathos. (Bohne actually did appear in *Fargo*, as Marge Gunderson's police partner, Lou.)

Falstaff is one of the great comic characters in the canon, and Twin Cities audiences this year have had multiple opportunities to learn why. Joe Wiener brought a ripely prideful take on Falstaff to Classical Actors Ensemble's *Merry Wives of Windsor* this summer. Here, Briggie shows us a more tragic side of the aging knight: never losing his essential dignity, even when he's being punked by his pals.

There's a lot to admire about this *Rogue Prince*. It's not revelatory, but it's a solid, intimate production that puts a new lens on this timeless tale. **C**

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LINDSEY BYRNES

in the conjunction of blocky concrete hooks and dreamy singing. The Los Angeles singer-songwriter's new *Anak Ko* immerses listeners in neon radiance ("Superbike") and fragile, clear, glazed rhythm guitar ("Tenderness"). With Boy Scouts. 18+. 7 p.m. \$16. 701 First Ave. N., Minneapolis; 612-338-8388. —LUCAS FAGEN

BIG K.R.I.T.

VARSITY THEATER, FRIDAY 10.18

Over the past decade, Big K.R.I.T. has proven himself one of hip-hop's most solid and consistent practitioners of traditional, UGK-style Southern rap. Despite his weakness for inspirational speeches, his rough, clear, stubbornly straightforward verses have a modest, driven gravitas. His new *K.R.I.T. 1z Here*, a sequel to his 2010 breakthrough mixtape *K.R.I.T. Wuz Here*, abounds with sweaty, burbling soul grooves. With Rapsody and Domani Harris. 18+. 7 p.m. \$27-\$45+. 1308 Fourth St. SE, Minneapolis; 612-604-0222. —LUCAS FAGEN

BIG THIEF

FIRST AVENUE, MONDAY 10.21

Big Thief's two 2019 albums, *U.F.O.F.* and *Two Hands*, are beautiful models of contained quietude. Beneath a deceptively calm folk-pop veneer, the Brooklyn band's small, plucky guitar figures weave around Adrianne Lenker's trembling voice with such hushed, intricate energy that the music's unlikely coherence seems a spiritual triumph over decay. With Palehound. 18+. 7 p.m. \$21/\$23. 701 First Ave. N., Minneapolis; 612-338-8388. —LUCAS FAGEN

NATASHA BEDINGFIELD

VARSITY THEATER, TUESDAY 10.22

Natasha Bedingfield's two great motivational mid-'00s anthems are harsher and weirder than you remember: The warmly dissonant "Unwritten" aims for vacuous uplift even as her voice cracks, mewls, and hisses, while the streamlined electro-snarl of "Pocketful of Sunshine" is pugnacious and defiant for apparently no reason. The English singer's new *Roll With Me* is her first album in nine years. 6:30 p.m. \$35-\$52. 1308 Fourth St. SE, Minneapolis; 612-604-0222. —LUCAS FAGEN

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OCT 26 Redrum Halloween Dance Party
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FREE WILL ASTROLOGY

>> *By Rob Brezsny*

ARIES (March 21-April 19): "We can't change anything until we get some fresh ideas, until we begin to see things differently," wrote Aries psychologist James Hillman. I agree. And that's very good news for you Aries people. In my view, you are more attracted to and excited by fresh ideas than any other sign of the zodiac. That's why you have the potential to become master initiators of transformation. One of my favorite types of plot twists in your life story occurs when you seek out fresh ideas and initiate transformations not only in your own behalf, but also for those you care about. I bet the coming weeks will bring at least one of those plot twists.

♉ TAURUS (April 20–May 20): Metaphorically speaking, Taurus, you are now crossing a bridge. Behind you is the intriguing past; in front of you, the even more intriguing future. You can still decide to return to where you came from. Or else you could pick up your pace, and race ahead at twice the speed. You might even make the choice to linger on the bridge for a while; to survey the vast vistas that are visible and contemplate more leisurely the transition you're making. Only you know what's best for you, of course. But if you asked me, I'd be in favor of lingering on the bridge for a while.

II GEMINI (May 21-June 20): As I write this, I'm sitting in a safe near two women at another table. One sports a gold chainsaw headscarf and a pentagram necklace. The other wears a dark blue pantsuit and a silver brooch that's the glyph for Gemini the Twins. Headscarf shuffles a deck of Tarot cards and asks PantSuit what she'd like to find out during the divination she is about to receive. "I would very much like you to tell me what I really really want," PantSuit says with a chuckle. "I'm sure that once I find out that big secret, I'll be able to accomplish wonders." I hope the rest of you Geminiis will be on a similar mission in the coming weeks. Do whatever it takes to get very clear about what you want most.

CANCER (June 21-July 22): Ancient Greek philosopher Socrates was meandering through an Athenian marketplace, gazing at the appealing and expensive items for sale. "How many things there are in this world that I do not want," he exclaimed with satisfaction. I recommend you cultivate that liberated attitude. Now is a perfect time to celebrate the fact that there are countless treasures and pleasures you don't need in order to be charmed and cheerful about your life. For extra credit, add this nudge from Henry David Thoreau: People are rich in proportion to the number of things they can afford to let alone.

LEO (July 23-Aug. 22): I invite you to try this exercise. Imagine that one springtime you grow a garden filled with flowers that rabbits like to nibble: petunias, marigolds, gazanias, and pansies. This is a place whose only purpose is to give gifts to a wild, sweet part of nature. It's blithely impractical. You do it for your own senseless, secret joy. It appeals to the dreamy lover of life in you. Got all that, Leo? Now, in accordance with current astrological omens, I suggest you actually try to fulfill a fantasy comparable to that one in the coming weeks.

MP VIRGO (Aug. 23-Sept. 22): My Virgo friend Lola got a text-message from her Scorpio buddy Tanya. "Why don't you come over and chill with me and my demons? It'll be entertaining. I promise! My inner jerks are howlingly funny tonight." Here's what Lola texted back: "Thanks but no thanks, sweetie. I've been making big breakthroughs with my own demons—giving them the attention they crave without caving in to their outrageous demands—and for now I need to work on stabilizing our new relationship. I can't risk bringing extra demons into the mix." I suspect this is an accurate description of what could be happening for you, Virgo.

P LIBRA (Sept. 23-Oct. 22): In ancient holy texts from India, soma was said to be a drink that enhanced awareness and alertness. According to modern scholars, it may have been a blend of poppy, ephedra, and cannabis. In Norse mythology, the beverage called the Mead of Suttungur conferred poetic inspiration and the ability to solve any riddle. One of its ingredients was honey. In Slavic folklore, raskovnik is an herb with the magic power to unlock what's locked and uncover hidden treasures. It's not a four-leaf clover, but resembles it. I invite you Libras to fantasize about using these three marvels. To do so will potentize your imagination, thereby boosting the cosmic forces that will be working in your favor to enhance your awareness, confer inspiration, solve riddles, unlock what's locked, and find hidden treasures.

M **SCORPIO** (Oct. 23-Nov. 21): Inventor Buckminster Fuller (1895-1983) was a visionary genius in numerous fields, including architecture, design, engineering, and futurism. In the course of earning 40 honorary doctorates, he traveled widely. It was his custom to wear three watches, each set to a different time: one to the zone where he currently was, another to where he had recently departed, and a third to where he would journey next. "I know that I am not a category," he wrote. "I am not a thing—a noun. I seem to be a verb." I recommend his approach to you in the coming weeks, Scorpio. Be a verb! Allow your identity to be fluid, your plans adjustable, your ideas subject to constant revision.

♄ SAGITTARIUS (Nov. 22-Dec. 21): "Art is good for my soul precisely because it reminds me that we have souls in the first place," said actress Tilda Swinton. How about you, Sagittarius? What reminds you that you have a soul in the first place? Beloved animals? Favorite music? A stroll amid natural wonders? Unpredictable, fascinating soul experiences? The vivid and mysterious dreams you have at night? Whatever stimuli bring you into visceral communion with your soul, I urge you to seek them out in abundance. It's Soul-Cherishing and Soul-Enhancing Time for you.

♈ CAPRICORN (Dec. 22-Jan. 19): The coming weeks will be a favorable time to arrange a series of high-level meetings between your body, mind, and soul. You might even consider staging an extravagant conference-like festival and festival-like conference. The astrological omens suggest that your body, mind, and soul are now primed to reveal choice secrets and tips to each other. They are all more willing and eager than usual to come up with productive new synergies that will enable each to function with more panache and effectiveness.

AQUARIUS (Jan. 20-Feb. 18): "I believe in inhabiting contradictions," writes Aquarian author and activist Angela Davis. "I believe in making contradictions productive, not in having to choose one side or the other side. As opposed to choosing either or choosing both." I think Davis's approach will work well for you in the coming weeks. It's not just that the contradictions will be tolerable; they will be downright fertile, generous, and beneficial. So welcome them; honor them; allow them to bless you with their tricky opportunities and unexpected solutions.

X PISCES (Feb. 19-March 20): Piscean pianist Frédéric Chopin (1810-1849) was a poetic genius whose music was full of sweetness and grace. "Without equal in his generation," said more than one critic. Today, more than 170 years after his death, his work remains popular. Recently an Italian sound designer named Remo De Vico created an original new Chopin piece that featured all 21 of the master's piano nocturnes being played simultaneously. (You can hear it here: tinyurl.com/NewChopin.) As you might imagine, it's a gorgeous mess, too crammed with notes to truly be enjoyable, but interesting nevertheless. I'll counsel you to avoid a similar fate in the coming weeks, Pisces. It's fine to be extravagant and expansive and multifaceted; just don't overdo it.

freewillastrology@freewillastrology.com

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CROSSWORD

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LETTER BANKING

BY BRENDAN EMMETT QUIGLEY

Note: In a letter bank, solvers use all of the given letters as many times as needed to make a longer word or phrase. For example, the letters of TOUCAN serve as a letter bank for ACCOUNTANT.

Across

- 1 NBCUniversal's parent company
- 8 Prom purchases
- 15 Grounded?
- 16 "Unbreakable Kimmy Schmidt" actor
- 17 Five-armed ocean creature
- 18 First nation to hold elections over the Internet
- 19 MODERNLY
- 21 Problematic, as merch.
- 22 "Ayup," in Amiens
- 23 Feline in constellations
- 24 Bother consistently
- 26 Firm
- 29 Urban blanket
- 32 Prop used in the first electricity test
- 33 Congresswoman who was once a bartender, briefly
- 35 Employed
- 37 NASTIER
- 40 It's everybody you disapprove of
- 41 23andMe material
- 42 Sharpen, as shears
- 43 Difficult problem
- 45 Worthwhile object
- 49 Annoying copycats
- 51 Dorm party breaker-uppers: Abbr.
- 53 Gastropub glassful
- 54 "Is that the best you've got?"
- 55 INTRODUCE

- 60 "I'm buying this round,
61 the same?"
62 "Darn right that
63 happened"
64 Like high stakes poker
65 Placed side by side
66 Starting position?
67 Hesitate, verbally

Down

- 1 The universe and everything
2 With the leadoff man retired
3 Real bully
4 Law firm job
5 Pretentious and then some
6 Bathroom partition
7 Game that 2048 liberally ripped off
8 Spun wax
9 Lover boy's flower
10 ___ nous
11 "On Becoming a God in Central Florida" channel, for short
12 Clean up
13 Airline that sponsors the clubs Real Madrid, Paris Saint-Germain, and Arsenal, to name a few
14 Hurt
20 Request at the deli
25 Japanese dogs
27 One singing to the cops
28 Fiddling who co-hosts "The Great British

- Baking Show”
30 Giant Mel
31 Steel
34 Cheater’s paper
36 Singer ____ Del Ray
37 “Don’t tell me that!”
38 Like shorter golf sessions
39 Abilene-to-Austin dir.
40 Some holy men
44 Lifts
46 Didn’t dance
around the truth
47 Storybook girl who lives in
New York’s Plaza Hotel
48 TLC member
50 Jerk
52 Impressive feat
56 Rider’s rope
57 Deco illustrator born
Romain de Tiroff
58 Pakistani’s language
59 Amphibian in a witch’s
cauldron
61 Some people wait for it

Last Week's Answer

V	H	O	N	E		A	B	A		P	B	R	S	
C	O	N	E	S		S	A	X		E	R	N	E	
H	O	L	D	S	T					O	A	S	T	
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U	S	S	R		G	A	S			T	I	D	E	



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SAVAGE LOVE

Standards

What should I do with my dead dad's porn?

My father passed away recently. I received a contract to sell his house, and soon I'll have to clean the place out. My question is this: What to do with a dead

relative's porn? I don't want to keep it, I don't want to waste it by just putting it in the trash, I can't donate it to the library. There's nothing especially collectible in it, so eBay is out.

Maybe someone would buy the lot of it on Craigslist, but I'm not entirely clear what the legalities are for selling secondhand porn out of the back of a car, let alone what the potential market might be. I mean, how many folks are looking to buy a deceased elderly man's former wank bank? I'm certain I'm only the most recent in a long line of folks to find themselves in this situation. Any advice for finding the porn a new home, or is it a bad idea to even try? Added difficulties: smallish town, Midwestern state, and I'm his only living family member.

REHOMING INHERITED PORNOGRAPHY

You would be in the same predicament if you had lots of living family members. I have an enormous family—lots of aunts and uncles, countless cousins—and “Who wants the porn?” isn't a question I've ever heard asked at an elderly relative's wake. And that can't be because none of my elderly relatives had porn stashes; the law of averages dictates that at least one and probably more dead Savages (RIP) had massive porn stashes, which means whoever cleaned out the apartment or house quietly disposed of the porn. And that's what you should do. If you're concerned about your dad's porn “going to waste,” dispose of it in a conspicuous manner, e.g., drop it off at a recycling center in open boxes or clear bags. Maybe a worker or someone else making a drop-off will spot the porn and decide to rescue it from the pile. And, hey, my condolences on the death of your father.

I went on Grindr just before Xmas last year, this handsome dude messaged me, and we ended up hooking up at his place. It was apparent from the get-go that this was no regular hookup. We didn't even have sex. We just kissed and talked and cuddled for

six straight hours. Sounds perfect, right? Well, at about hour five, in the middle of this surprisingly deep conversation, he said something that made my head spin. I asked him how old he was. “Twenty-one,” he replied. Holy shit. He asked how old I was. “Fifty.”

Neither of us had our age on Grindr. He looked about 30 to me. He said he thought I was in my late 30s. It was basically love at first sight for us. After nine months of trying to keep a lid on our feelings, he moved away and found a guy close to his own age, which I strongly encouraged. Before they became an official couple, we went on a goodbye walk, which was full of love and tears. We agreed to do the “no contact” thing for one

month (he thought three was extreme). But here's my issue: I'm in love with him. I've been incredibly sad since we last spoke about three weeks ago. It's a week until the agreed upon day when we can say hi if we want to, and I don't want to. I can't. I have to let him go. I know he's going to want to talk, but I'm afraid if I have any contact with him, it will set me back and I won't want to stop. It's taken all my willpower to not contact him so far. My question: How do I let him know I don't want any further contact without hurting him?

IMPOSSIBLE LOVE SUCKS

Call the boy, ILS, ask him to meet up, and tell him you made a mistake. Yes, you're a lot older, and the age difference may be so great that you two aren't going to be together forever. But maybe you're perfect for each other right now. A relationship doesn't have to end in a funeral home with one person in a box to have been a success. If you have three or four great years together before the window in which your relationship makes sense closes, ILS, then you had some great years together. People get it into their heads that they can't enter into a relationship unless they can picture it lasting “forever,” when really nothing is forever. To quote the great James Baldwin: “Love him and let him love you. Do you think anything else under heaven really matters?”

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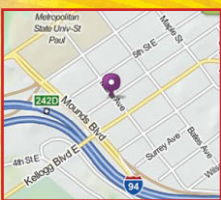
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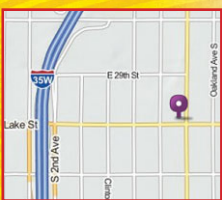
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For more information please call the study staff at 612-624-5377

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